

that restricted  
as the piano  
holds its fir

## Féerie (19)

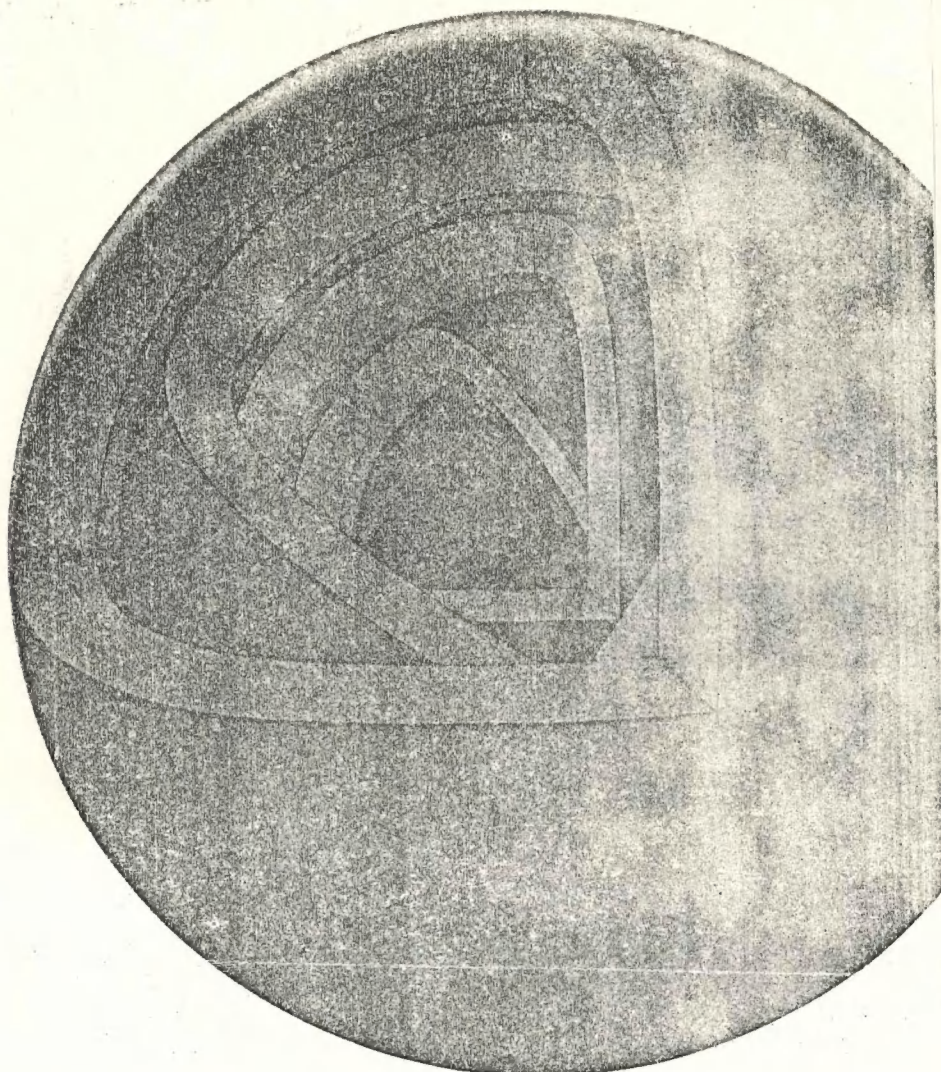
2. Sopranos

During his first  
the recipient  
Canadian Fed  
at McGill he s  
Tonight's work  
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The composer  
it created a  
and sopranos  
of the poem.

## Inertia (11)

Flute, Bass C

(Inertia is the  
rest or uniform  
an external.  
When I began  
or what I was  
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against the air  
I searched, only  
accepting this  
it would be log  
for two second



# ARRAY II /

A PREMIERE OF CANADIAN WO

OCT. 5th / CONCE  
EDWARD JOHNSON  
8:30 pm / FREE AD

11

## Performers:

Billie Bridgman.....	soprano	Barbara Schneider.....	violin
Mary Lou Madgett.....	soprano	Michael Parker.....	viola
Elizabeth McBurney.....	flute	Mark Jamison.....	Contrabass
David Basskin.....	clarinet	Stewart Hoffman.....	Percussion
		Don Horsburg....	piano/conductor

### Tabito ... Returning to his old home (1972)

Robert Bauer  
(1950 - )

Soprano, Flute, Clarinet, Contrabass, Percussion

Otomo Tabito was a Japanese poet of the Nara Period (c. 794 A.D.). The desolate sadness that he found upon returning to his deserted home is expressed in this piece by the use of echoing minor thirds, a lack of vibrato, and a low level of dynamics. I think I know how he felt.

### Violin Sonata (1971)

Patricia Zakus  
(1948 - )

- I Moderato e maestoso
- II Andante e espressione
- III Rondo - Allegro

The Sonata was written because the composer wanted to write a Sonata in "classical" style and at the same time a work for solo violin. However the piano was not relegated entirely to the background. In some instances the piano has a solo role while for the most part it accompanies the violin.

The work can be considered to be written in a fairly free twelve tone style without any one row being used for any extensive period. Various series are employed as the situation demands. Only the violin follows any of these series strictly: the piano occasionally deviates from them. The final bars of the work attest to the composer's comment "I don't like being



that restricted. They are a satirical comment on the atonal technique: as the piano executes two chromatic scales in contrary motion the violin holds its final note.

## Féerie (1970)

Paul Crawford  
(1947 - )

2 Sopranos, Clarinet, Viola, Vibraphone, Piano

During his final year at McGill University in Montreal, Paul Crawford was the recipient of the Canadian League of Composer's Scholarship and the Canadian Federation of University Women's Golden Jubilee Award. While at McGill he studied composition with Bruce Mather and Harry Freedman. Tonight's work was written in September and October of 1970 as an experiment in dividing a text between two well matched and equal voices. The composer chose Paul Valéry's sonnet Féerie because of the atmosphere it created and two sopranos because he wanted to write for female voices and sopranos were the most appealing. The form is dictated by the mood of the poem.

## Intermission

## Inertia (1972)

Marjan Mozetich  
(1948 - )

Flute, Bass Clarinet, Violin, Viola, Contrabass

(Inertia is the property by which matter continues in its existing state of rest or uniform motion in a straight line unless that state is changed by an external force.)

When I began to write the present piece I had no idea of where I was going or what I was doing. The sounds came more or less in segments that have an intuitive relation with the previous occurrences. The overall emotional state was inert: unmoved motion. I would sit for hours hitting my head against the air trying to find something that wasn't there. I wrote and I searched, only to find myself in a set motion that led . . . . . Finally, accepting this, I was able to complete the piece by ending it at any point: it would be logical to cut it anywhere. The sounds could either have lasted for two seconds or gone on for hours.

# Variations (1972)

3

John Fodi  
(1944- )

Flute, Clarinet, Percussion, Violin, Viola, Contrabass

Variations have been of increasing interest to the composer since first hearing Aaron Copland's Piano Variations and Elliott Carter's Variations for Orchestra. Variations however does not follow any of the conventional methods of this musical form, instead it is based on a cycle of six songs written two years earlier. These are altered in note duration, timbre, attack, and occasionally in pitch displacement and dynamics. The work is divided into thirteen sections employing the six songs mentioned above. Some of the sections are repeated two or three times, each time varied in "colour", while some parts occur only once. Those that occur only once are however related to the others by chords of

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John Beckwith; Dean, Faculty of Music, University of Toronto